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Sacrifice Zone December 2008 – December 2009

Anthony Iles, *Legislating for Enthusiasm: from Fun Palace to Creative Prison*

Daniel Simpkins and Penny Whitehead, *Future Visions of History*

www.arcade-project.com/sacrifice

SACRIFICE ZONE is a series of online commissions examining the links between artists and regeneration agendas. Over the coming year contributing artists and writers will sift through the ruins of development projects, pick over the bleached bones of mammoth, earth-shifting machinery, and gather the flotsam and jetsam abandoned by fleeing 'place makers'.

With the shock-waves of economic crisis reverberating around the world, construction industries faltering and major development projects put on hold, a gap has opened in which debates about the complicity of art and artists in regeneration have taken on a new immediacy. Free to download from the Arcade website, the essays and artists' projects in SACRIFICE ZONE will offer a critical framework within which it is hoped a new, engaged dialogue will emerge. Commissions three and four by writer Anthony Iles and artists Daniel Simpkins and Penny Whitehead are available now.

Anthony Iles is a writer and contributing editor to *Mute* magazine. His essay for Arcade, *Legislating for Enthusiasm: from Fun Palace to Creative Prison*, explores the unsettling legacy of social engineering experiments in 1960s architecture, mapping them onto the futuristic projections for the London 2012 Olympics. Daniel Simpkins and Penny Whitehead have previously collaborated on several projects that critically engaged with Liverpool's year as 'Capital of Culture'. Their elegiac project for Arcade, *Future Visions of History*, revisits 1984's 'Liverpool International Garden Festival', an influential, yet flawed strategy for locating culture at the forefront of urban regeneration.

Arcade was established in 2006 as a transportable, multi-functional 'host structure'.

Part Constructivist sculpture, part temporary architecture Arcade functions as a literal and metaphorical stage for art in the public realm. Centred round a black, steel, site-workers' hut, the emphasis is on 'moments' rather than 'monuments'. The core structure can be easily transported, adapted and installed thereby enabling artists to respond physically and critically to a given site.

Drawing influence from Walter Benjamin's sprawling, cumulative and unfinished collection of works, *The Arcades Project*, Arcade will accrue a patina of meanings and interconnections from associated artists and locations over time. Arcade's initial focus was on temporary works made and presented via electronic media including video, sound and wireless communications. The project website is being developed as a place for discursive, polemical, investigative or disruptive contributions.

Arcade welcomes suggestions for future collaborations and commissions.

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